

THE WASHINGTON HERALD
DRAMATIC DEPARTMENT.

A. M. JAMIESON Editor
WHAT THE WEEK HOLDS FORTH.

The Belasco	"The Real Thing"
The Columbia	Nat Goodwin, in "The Captain"
Chase's	Polite Vaudeville
The Imperial	Distinctive Vaudeville
The National	"The Pink Lady"
The Gayety	"The Winning Widow"
The Cosmos	Vaudeville
The Casino	Elite Vaudeville
The Lyceum	"The Girls from Reno"
The Virginia	Motion Pictures

Of the younger English writers who are devoting themselves partly to the novel and partly to the drama, none is more conspicuous at the present juncture than Arnold Bennett, whose creative range runs between "the old wives' tales" and "what the public wants." What he has to say on the subject of the theater re-echoes the well-established fact that the so-called literary man, in invading the field of drama, is going to open a new Pandora's box of miseries for the manager—the manager of the type who never could understand and of more or less headbattering to the public—the public which Mr. Bennett describes as possessing "the vast lethargy of a universe that has change as a schoolboy hates soap."

"Since Goldsmith and Sheridan," says Mr. Bennett, "the literary genius of the English race has turned away from the theater. In summing up the artistic achievement of the nineteenth century in England, a critic would not dream of mentioning its theater. The best creative minds among us do not actively realize that the theater is a possible vehicle for them."

"What is the origin of the present disturbance in the theater, a disturbance as marked in America as it is in England? It was calm and contented enough ten years ago. Cultivated people ignored it as much as they could, and it ignored cultivated people entirely. 'The Profitable' was greeted as a daring masterpiece, and 'The Second Mrs. Tanqueray' as another daring masterpiece, by habitues of the theater. Everybody was happy. Why should the bland happiness of the theater have been upset? Well, the blundering intruder is the general creative spirit which, after having turned its back on the theater for more than a hundred years, has veered again toward it."

Mr. Bennett scores effectively when he says that the highest technical skill in playwriting is not vouchsafed to more than half a dozen men or so in a generation. It is idle to expect that every dramatist of the future who wins success with plays of distinction will have the technical equipment of a Pinero. The continuous quest for a higher grade of drama, written by men who possess imagination and ideas, does not mean that the public demands the touch of the greatest technicians before these plays are to be accepted. Barrie's success disproves that, as does Parker and Shaw's. While every playwright must spend long and weary years in learning his craft, some of them will be sufficiently original and spontaneous to flout the rules of play construction, and thereby give freshness and charm and novelty to his work.

What is most needed now is not the play which is a craft, but the play which is a revelation. There has been a tendency to build a Chinese wall around the stage, to recognize only those writers who live almost entirely in the Broadway zone. A classified property room of plots and scenes is given these men to draw upon. In the future it is quite conceivable that the realistic play will develop in plasticity of form, and that the present technical code will be an outworn creed.

Henrietta Crossman, who shares with Grace George the distinction of being the leading comedienne of our stage, is to be seen at the Belasco this week in an epigrammatic comedy, "The Real Thing." Miss Crossman is a far better actress of plays than she is a judge of them, but her latest production, like "Anti-Matrimony," is a real tonic to those who have been seeking some new note in current plays.

Nat Goodwin, of Broadway and Rawhide, Nev., will appear at the Columbia this week in "The Captain," a comedy by Broadhurst and Dacey. Mr. Goodwin's new leading lady is a subject on which he has been studying.

Both "The Wedding Trip" and "Over the River" were destined to be metropolitan successes. The former has a genuine musical distinction, for the de Koven score is one sufficiently rare to command attention in these days of Sloanes and Hubells, and the Schubert production is commensurate with it. Eddie Foy is Eddie Foy, and "Over the River" fits him like a glove.

On Women Playwrights.
One of the current magazines has just submitted the proofs of an article to Miss Henrietta Crossman, the dainty comedienne who is appearing in Catherine Chisholm Cushing's charming comedy, "The Real Thing." She has asked the actress to express an opinion on the theories set forth by the author.

The title of the article is "Will Women Be the Playwrights of the Future?" and Miss Crossman has written an extended criticism of the ideas embodied in the essay by the author. The actress maintains that women are the more prolific playwrights, but they are not most successful.

Leaving out experienced dramatists, Miss Crossman maintains that women are cleverer in certain lines. The dialogue they write is brighter and wittier than that usually furnished by the opposite sex. Women know how to portray gentility, but have the difficulty in getting away from the commonplace in characterization. In short, the situation is summed up by Miss Crossman very succinctly as follows:

"The woman playwright trips over some easily avoidable obstacles, but she trips invariably. Her good men are better than most good men, but her bad women are without a redeeming feature. In spite of this and other shortcomings, the plays submitted by women are showing improvements all the time. I have but one suggestion to make, and, after all, that is the only logical compromise—let the men and women collaborate on plays, and then, perhaps, we will see the best that can be evolved."

Three Fluke Plays.
Mrs. Fluke is to have three new plays. "The Marriage," by Langdon Mitchell, who wrote her "The New York Idea," is a sort of companion to that production. "Julia France" is by the woman novelist, Gertrude Atherton, and is supposed to set forth the emancipated woman of today in her highest and noblest aspects. The third fluke play is French, "The War of Souls," by Paul Ivoi, the Legion, a socialist philosopher, litterateur, and dramatist.

The name of Charles Klein's latest play will be "The New Aristocracy." It will be produced next month in New York.

THE WEEK'S PLAYBILLS.

The Belasco—Henrietta Crossman, in "The Real Thing."

"Beauty may be only skin-deep, but mightily few of us would ever make that journey up the church aisle skin-deep; and it's up to us who have made the journey to keep the cuticle on." Thus spoke the "Widow" in "The Real Thing," the comedy that Henrietta Crossman and her company will present at the Belasco Theater this week.

"The Real Thing" was written by Catherine Chisholm Cushing, a Washington society woman, and is joined from the quotations of the play that have been heard heretofore, she has got this husband, wife, and mother business about sized up right. She does not believe in plays with lessons, or if they are lessons, they ought to be so sugar-coated with laughs and interest that the dear public will swallow them without the usual bitter taste.

The story of the play is something like this: A girl, champion tennis player, singer, athlete all-around good fellow, married, attracted by these very things, fell in love with her or them. Soon as married wife becomes absorbed in household duties and raising her husband's family.

Dutiful mother? Yes; but she forgets her husband.

Sister comes along. She's been married, now a widow. Astonished when she learns her sister is too busy ever making after her family to ever go anywhere with her husband. More astonished when she sees her brother-in-law kissing wife's underbody, but too sensible to tell wife. Simply decides to weaken the wife to the fact that she has a husband, and because she is married does not mean that she can go about in curl papers and dressing gowns all the time.

The romances of the wife and the spoiled children and the dear husband accomplished in time, but the "widow" forgets she has her own love affair, and eventually tangled up in that. Eventually everything turned out right, and everybody is happier than they ever were before.

Columbia—Nat Goodwin in "The Captain."

Nat C. Goodwin is to begin a week's engagement at the Columbia Theater tomorrow evening surrounded by one of the most capable companies that has ever been found in the support of this universally popular master of comedy. His offering will be "The Captain," a comedy the scenes of which are in the tropical picture-world of America's far Eastern metropolis, Manila.

Mr. Goodwin is particularly fortunate this season in having secured an original comedy from the pen of George H. Broadhurst and Charles T. Dacey, who is certain to exert an unusual appeal to the people of this city. It is called "The Captain," and deals with incidents following the return to Manila of the military expedition that assisted in opening up the way to Peking at the time of the Boxer outbreak.

His humor is incessant, and the complications extremely involved, and, to cap the climax, there are three interesting love stories interwoven throughout its action, one of which involves the irrepressible Mr. Goodwin in the role of Capt. Jefferson, premier, of the New York National Guard.

Despite the many stars of the present day that were first brought into prominence as leading comedians, Mr. Goodwin's company, Mr. Goodwin believes that in his present support he has ever secured a better one. She is Miss Margaret Moreland, who makes a most graceful and acceptable widow, looks the part to perfection, and has a magnificent voice and appearance.

Chase's—Polite Vaudeville.

Japan's fairest daughter and most famous song bird, Mme. Sumiko, the prima donna soprano of the Imperial Opera House of Tokyo, Japan, will be the extraordinary stellar foreign feature in Chase's remarkable bill this week. It was she who was chosen by Admiral Togo, "the Nelson of the East," to sing for him at the farewell reception tendered him last August by the Nippon Club at New York. The brave old warrior, who had 20 hosts with him were greatly affected by her rendering of the patriotic and folksong of the land of chrysanthemums.

On the American tour she is accompanied by the celebrated musical director, B. S. Takao, of the Imperial Opera House, who is her personal conductor en route, and also by her dainty Japanese maids, Hanako-Sans and Yukiko-Ran, several of her own rickshaw runners, couriers, and servants, all taking part in the picturesque al fresco presentation typical of Japan.

Mme. Sumiko will sing "Cherry Blossoms," given in English; "Cherry Blossoms," in Japanese; "My Hero," from "The Chocolate Soldier," in English; "My Sweet Suzanne Sue," in English. The extra added comedy attraction will be Stepp, Mehlinger, and King, rated as the best singing comedy trio of the time; Lolo, the mystic, a real, full-blooded daughter of the Sioux Indian tribe, will add her wonderful demonstration of hypnotic suggestion and occultism. Joe Jackson, in pantomime comedy, will be another first-division novelty. Others equally popular in their lines are Bud and Nellie Helm, America's foremost juvenile comedians; Joe and Ernie Van, in instrumental eccentricities; the Flying Ward, and the admirable Photophone daylight motion pictures of recent international events.

THREE VOTARIES OF COMEDY IN TOWN THIS WEEK.



SCENE FROM
"THE REAL THING"
BELASCO.

ferent man since his complete recovery. With him on this occasion will be Miss Julia Sedova, M. Alexander Valmine, and the complete company. The orchestra, under the direction of Vittorio Podest, of the Metropolitan Opera House, New York, will be augmented on this occasion, and will play some special numbers. The programme will have as its principal part the "Russian Wedding," a ballet never seen in Washington.

Imperial—Distinctive Vaudeville.

A playlet with an intense and gripping theme, "As a Man Sows," the headline attraction at the Imperial Theater this week promises full measure of interest to all who see it. It is being presented by Robert Hillard's players, a capable company of five splendid performers, headed by Clifford Hippie, Rusty Davis, a child marvel, will fill an important role in the little drama. The playlet is a dramatization by Campbell McCullough of Frederic P. Ladd's strong story, "Norfolk's Quest." Elaborate scenery and special orchestration will be used. Such a combination of interest on the part of the playlet itself, and ability on the part of the company which will interpret it, is sure to produce a sketch far above the average of those seen on the vaudeville stage.

The Five Musical McLarens, honny Scotch musicians, will present an instrumental act of unusual interest. Harry Leclair will present some of his original character impersonations. Mr. Leclair has a wide range of characters to select from, as well as the most feminine play, as well as the masculine. Jim Reynolds, that snappy actor, will give what he calls "Fifteen Minutes of Broadway Patter," a happy combination of all that is most interesting in current vaudeville, and comedy, and music.

From the point of view of melody, the programme provided at the Cosmos this week could hardly be excelled. There is music of the highest grade provided, combined with plenty of catchy, hitting airs of the popular style. The Five McLarens are the headliners, providing a melange of musical numbers on the marionophone and other instruments. The former is unusual ability, and combs, as well as Lawton, the comedy juggler, will be seen in some novel tricks. The Imperial distinctive playlets, motion pictures shown elsewhere else in town, will complete this week's bill of meritment.

Gayety—The Big Gaiety Company.

Burlesque patrons will have a chance to witness something new in the amusement line when the Big Gaiety Company makes its appearance at the Gayety Theater this week. "A Florida Enchantment" is a two-act comedy by Edward Hamford. The story relates the adventures of two wealthy gentlemen, Adolph Meyerwest and Louis Blum, who seek recreation in Florida. While stopping at a fashionable resort they become acquainted with two pretty young girls.

Fayette, a French adventuress, and Nancy Nightingale, an English prima donna. Fayette has a desire for the stage, but is lacking the necessary funds. Pal Chastem, who also has a desire for the theater and is a lover of Fayette, induces her to make a compromise with Meyerwest to obtain the necessary cash, which she accomplishes with the assistance of a Dr. Love. Many musical numbers are rendered during the two acts. A chorus of thirty girls, full of life and vigor, will be seen in many dances, groups, and ensembles.

Lyceum—"The Girls from Reno."

"The Girls from Reno" will be the offering at the Lyceum this week. It is said to be a side-splitting farce from the rise of the curtain to the fall of the same. Its elegant costumes and magnificent scenic effects never fail; it is said to create a sensation and praise wherever it is presented.

College and Brown, who have made a world-renowned reputation, and who are known from coast to coast, will be the leading life producers; they are surrounded by a number of prominent persons who have the reputation of being the best of their kind; in fact, the entire production is said to be one of the brightest theatrical hits of the season.

The Virginia—Motion Pictures.

This week the feature film at the Virginia will be a photoplay dealing with the youth of Washington. It will be a surprise to many Americans to learn that Washington served under the British flag, stranger still for them to learn that as a youth of twenty he was able to give advice to the head of the British army which would change their ancient tactics of warfare.

The picture drama of "Romeo and Juliet," which has attracted wide attention to the Virginia the past week, will be seen for the last time to-day. The ability to produce such works of art as this is the highest proof of the worth and permanency of the moving picture industry and its claims as an art preservative of art. The feature reel of the youth of Washington will be shown all week, commencing Tuesday, in addition to regular reels, which are changed daily.

COMING ATTRACTIONS

At the Belasco Theater next week the people of Washington will have their first opportunity of seeing the moving pictures of the raising of the United States battle ship Maine from the water and mud of Havana harbor, where she has lain for the past thirteen years. These pictures were taken for the United States government, and copies of them will be deposited with the government and with the Smithsonian Institution, going to make up a historical engineering feat ever attempted in the world's history. With the raising and towing of the Maine out of the harbor and sinking her in the deep water beyond the last trace of the recent Spanish war will have been obliterated and another page of history will be made.

No better Christmas attraction could have been selected for the delectation of Washington theatergoers than Gus Hill's \$75,000 cartoon play, "Mutt and Jeff," which begins its Washington engagement at the Columbia Theater with a special holiday matinee Christmas Day. The play will be closed for the week by intervening between Mr. Goodwin's engagement in "The Captain" and the opening of this much-discussed dramatization of the famous cartoons of Bud Fisher, whose "Mutt" drawings are features of hundreds of papers throughout the country. Washington will be particularly fortunate in having the biggest of the five companies that are now presenting the piece. It is the one that has been specially organized with a view to entering New York City early in the year for an indefinite run.

Comedy will reign in merry and musical manner at Chase's next week, and the conspicuous leading attraction will be the popular and clever comedy stars, Claud and Fannie Usher, in their greatest success, "Fagan's Decision," a one-act sketch based upon an unusual theme with two character types of absorbing interest. The supplementary leading attraction will be the Five Armands, direct from the Alhambra, Paris, France, in their gorgeous and scenic festive "A Night in Naples." The added attraction will be the popular New York hits, Al and Fannie Steadman, in their new and novel musical comedy, entitled "A Little of Everything Laughable." A whirlwind comedy feature will be included by the Bert Harvey-Millie DeVora trio, Hastings and Wilson, as "The Laughing Lunatics," will include a diverting and hilarious novelty. Convulsions of merriment will likely ensue after the act of La Mail, Quail, and Hiale in twists, turns, and turns of comic description. Alfredo, the Italian maestro, is another important offering, and the Photophone daylight motion pictures conclude the bill.

Real thoroughbred horses and real jockeys are promised by the management of the Gayety Theater as a part of the "Oliver Twist" Company, the attraction which follows the Big Gaiety Company at the Ninth street playhouse. The musical extravaganza which introduces this race track feature is appropriately called "The Futurity Winner," and it is said to be modeled upon the lines of that great Drury Lane melodrama, "The Sporting Duchess," one of the classics of the stage.

"Fun in a Grocery," which is a tabloid version of the old favorite, "Peck's Bad Boy," and Signor G. Bartolomeo and Mme. Juliette Weinecke will be heard in gems from the operas. The former is a new tenor robusto and the latter a Baltimore girl with an excellent soprano voice. Kretzner, "the mad musician," completes the bill.

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NAT C. GOODWIN
COLUMBIA.

NOTED PIANIST COMING.

Ernest Hutchinson, who appears with Washington Symphony Company Tuesday.

Washington Symphony Orchestra.

On Tuesday afternoon at 4:45 o'clock the Washington Symphony Orchestra, under the direction of Heinrich Hammer, will offer the second concert of its tenth season at the Columbia Theater. The favorite concert program passed upon by its organization of fifty-five instrumentalists and the interest taken in its welfare by those prominent in social and musical circles are factors which have tended to place the Washington Symphony Orchestra upon the firmest foundation among the musical organizations of this city.

In the ten years of its history the Washington Symphony Orchestra has never presented a more noted soloist or one more deserving of the encomiums which have been uttered regarding its artistic work than Ernest Hutchinson, who will appear with the orchestra next Tuesday. Mr. Hutchinson represents a type of performer who by his intellectual and executive attitude to his work, provides a standard of which more frequent demonstration is needed.

Mr. Hutchinson has decided to present the Concerto in D minor by George F. Boile, one of the younger generation of composers. This concerto, which will be given its initial performance in Washington, has received the highest praise wherever it has been played.

As an opening number the orchestra will be heard in Liszt's symphonic poem, "Ce qu'on entend sur la montagne." This composition was inspired by the poem of the same title by Victor Hugo, which the poet read from manuscript to a circle of literary and musical friends. The transcription it made upon Liszt lasted for years, until he freed himself from it by this composition, which became the germ of his series of symphonic poems.

The sketch of this number was dated 1846, the orchestration 1858, first performed in 1853 at Weimar, revised in 1854 and again in 1856, and finally published in 1857.

Grieg's overture, "In the Fall," will be given as a closing number by the orchestra.

THE ARCADE.

Plans are all completed by the management of the skating rink of the Arcade, Fourteenth street and Park road, for handling the largest crowd of the season to-morrow night, when the Georgetown basketball team meets the quint from the Baltimore Medical College. During the rest of the week, the regular schedule of skating sessions, with morning gatherings especially for the benefit of beginners will be held.

In the motion picture theater, two special features are promised. On Wednesday, matinee and evening, the offering will be "The Awakening of John Boyd," and on Thursday "War" will be shown. The ballroom will be open to the public every night except Tuesday, when it is to be leased for private dance, and Friday night, when the Columbia Helgha Dancing Club gives its dances, to which admission is by card only.

NOTES OF THE STAGE.

Mrs. Catherine Chisholm Cushing, author of the comedy, "The Real Thing," which Miss Henrietta Crossman presents at the Belasco this week, was a former citizen of this city.

The New Year's offering at the Belasco Theater will be that delightfully quaint comedy entitled "Pomander Walk," which ran all last season in New York.

Henry W. Savage's productions of "Excuse Me" and "Everywoman" will play return engagements at the Belasco Theater early in January.

The cast of principals in the comic opera, "Jacinta," which comes to the Belasco Christmas week, includes Anna Russell, Carrie Reynolds, Fay Bainter, Reine La Zar, Forrest Huff, Dick Temple, William Phillips, Thelma Howard, Philip Sheffield, William Robertson, Harry Leone, Joseph Parsons, and Albert Wilson. There will be sixty people in the chorus.

Manager L. S. Taylor, of the Belasco Theater, has decided that the growing popularity of the "Ambassadors' Tier" is due not only to the fact that any box seat affords a perfect view of the stage, but that ladies can sit there without removing their hats. Few ladies, when dressed for the opera or play, like to remove their elaborate millinery creations, and the knowledge that they may, without inconvenience to others, retain their hats if occupying seats on the reconstructed mezzanine floor, is being keenly appreciated.

The part of Kate McCann, in "Fagan's Decision," played by Claude and Fannie Usher at Chase's next week, is based upon "The Harlem Coffee Cooler," a feather-weight fighter once celebrated around 15th street, New York City.

The new vaudeville star, little Lord Roberts, has been secured for early presentation at Chase's.

William Rock, Maud Fulton, and company are among the recent bookings for early offering at Chase's, and these prominent and popular sensational choreographic stars will be seen in "The Bombshell," with a supporting company numbering eighteen metropolitan players.

Thomas Wise, late of "The Gentleman from Mississippi," is one of the greatest and latest additions to Chase's roster this season.

Joseph Hazleton, who will be well remembered by all patrons of the Columbia stock company, last summer presented an enjoyable sketch called "For Love's Sweet Sake," at the Cosmos Theater last evening. A capable supporting company was seen in the playlet.

Negotiations are pending for the appearance in this city during the current season of Knox McCain in a brilliantly illustrated series of American traveltogs.

"Macushla" is the name of the play Chauncey Olcott will present at the Columbia Theater early in January.

Frances Neilson, late leading lady of the Columbia Players, has been ill, but is convalescing at Atlantic City.

But two more Sundays remain in the series of traveltogs which Burton Holmes is delivering at the Columbia Theater.

"Mutt and Jeff," the Christmas attraction at the Columbia, is said to be one of the biggest money makers on the road, and Manager Hill has five companies en tour.

SUNDAY CONCERTS.

To-night at the Belasco Theater will be given the first popular Sunday evening concert by the People's Orchestra, Mr. William Laurier, director. Mr. Hans Kronold, cellist, will appear as soloist and play "Ave Maria," by Bruch. Mr. Kronold is one of America's foremost artists and has won instantaneous success and applause when appearing in public concerts. He is in addition a successful author of many delightful compositions. His command over the instrument is remarkable and his playing has been a source of delight to thousands.

Mr. Laurier has arranged a delightful programme for this evening, as follows: 1. Festival March, Mendelssohn; 2. Suite-Carnival, Venetian, Burmeister; (a) Florida, (b) Rosaura, (c) Columbian, (d) Le Seigneur Arlequin; 3. Badner Mad'In Waltz, Komzak; 4. "Ave Maria," Bruch, violinello solo, Hans Kronold; 5. Peer Gynt Suite, Grieg; The Morning, Ases Tod, Anetras Tanz, in the Hall of the Mountain King; 6. Fantasy, et Variations Brilliantes, F. Servalis; 7. Le Dair, violinello solo, Hans Kronold; 8. Old Comrade March, Teike.

This evening's concert is but the first of a series of popular Sunday evening concerts to be given by Mr. Laurier this winter at the Belasco Theater for the benefit and enjoyment of the music-loving public. Washington's first Sunday concert will take place Sunday evening, December 31, New Year's Eve. Among the soloists at these concerts will be the world-famed artists, Margaret Keyes, contralto, who sang with Caruso in a recent concert tour; Arthur Shattuck, pianist, who is making his first tour through America; Reginald Werners, America's greatest concert baritone, and August Winigah, violin soloist at Judson Memorial Church, New York City. Mr. Laurier has decided to augment his orchestra for the following concerts, using seventy-five men. At the third concert he will introduce a novelty, in the way of a violinello quartet. Nothing is being left undone to make these concerts a success.

At the Cosmos Theater an excellent programme has been provided for the concerts to-day. The specialties are noteworthy, and will doubtless attract some of the largest audiences of the season. The two celebrated monologists, Jim Leslie and Harry Antrim, will be seen in a faraway appearance; the gypsy musicians, Rinaldo and Zelenaky, will be heard in a new programme of numbers; other features of last week's bill at the playhouse will be heard again by their admirers.

The musical programme includes Suppe's overture, "Morning, Noon, and Night"; Grieg's "Peer Gynt" suite; Mascagni's "Cavalleria Rusticana"; Keler Bela's "Butterfly Ballet"; Delibes' valse from "Coppelia"; Elgar's "Salut D'Amor"; Bendix's "The Nodding Tulip"; Lavars's overture "The Hermit's Bell"; Trubshaw's love melody, "Heart to Heart"; and Eyer's waltz suite, "Vera Violetta."

"The Heart of Michelle," the tale of a French dancer who proves to be a hard-core one when the crisis arrives, will be the leading film feature; "The Teanster," an historical drama of the days of Geronimo, will be second in interest.

The Imperial Theater Sunday concert for this afternoon and evening will inaugurate a new policy on the part of the management. Already popular, these concerts will hereafter be given with the intention of bringing the brethren of the reach of all reduped and discriminating people, regardless of the usual concert prices. Afternoon prices will be 10 and 20 cents, while the evening prices will be 10 and 20 cents, and 50 cents. A high order will be heard, while the full Imperial Orchestra will render a special musical programme, and the Imperial distinctive photoplays will be shown.